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(Prices current September 2008)

VIOLINO 1.

L. Cherubini. 3

M. M. = 120.

ALLEGRO COMODO.

QUARTETTO
N° 3.

70

1

p

f

marqué.

marqué.

80

pp

Pizz.

Arco.

p

ff

90

tr

tr

p

ff

tr

sfz

sfz

100

sfz

p

1

1

p

pp

pp

110

p

p

p

p

f

pp

Pizz.

Arco.

dolce.

120

tr

tr

tr

[illegible]

Musical score for page 12, measures 1 through 13. The score is written for a single melodic line in treble clef with a key signature of one sharp (F#). The tempo is marked *Allegro*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *f* (forte), *sfz* (sforzando), and *pp* (pianissimo). There are also markings for *fz > p* and *pp*. The measures are numbered 1 through 13 at the end of each line.

Musical score for page 31, measures 14 through 27. The score continues the melodic line from page 12. It includes a variety of rhythmic patterns and dynamic markings such as *f* (forte), *pp* (pianissimo), *fz* (sforzando), and *pp*. There are also markings for *sfz* and *pp*. The measures are numbered 14 through 27 at the end of each line. The score includes a section marked *plus vite.* (faster) and *1^o Tempo.* (first tempo). There are also markings for *Pizz.* (pizzicato) and *Arco.* (arco). The measures are numbered 14 through 27 at the end of each line.

(♩ = 76.)
LARCHETTO
SOSTENUTO.

10
dolce con espress.

20
f p pp f

30
f

40
stacc: sans quitter la corde.
ff

50
dolce con espress.
> p

60
ff accel: le mouvement.

70
rallent.
1^o Tempo.
dimin. p pp tener. 2 dolce con espress.

(♩ = 88.)
FINALE.
ALLEGRO RISOLUTO.

10
p f p.

20
f

30
fz > p f p f p

40
f p f p cresc. f

50
fz p f p

60
f p p 3 cresc. f p

70
f p cresc. f

80
f p

90
f p

100
f p

110
f p

120
f p

130
f p

140
f p

150
f p

160
f p

170
f p

180
f p

190
f p

200
f p

210
f p

220
f p

230
f p

240
f p

250
f p

260
f p

270
f p

280
f p

290
f p

300
f p

310
f p

320
f p

330
f p

340
f p

350
f p

360
f p

370
f p

380
f p

390
f p

400
f p

410
f p

420
f p

430
f p

440
f p

450
f p

460
f p

470
f p

480
f p

490
f p

500
f p

510
f p

520
f p

530
f p

540
f p

550
f p

560
f p

570
f p

580
f p

590
f p

600
f p

610
f p

620
f p

630
f p

640
f p

650
f p

660
f p

670
f p

680
f p

690
f p

700
f p

710
f p

720
f p

730
f p

740
f p

750
f p

760
f p

770
f p

780
f p

790
f p

800
f p

810
f p

820
f p

830
f p

840
f p

850
f p

860
f p

870
f p

880
f p

890
f p

900
f p

910
f p

920
f p

930
f p

940
f p

950
f p

960
f p

970
f p

980
f p

990
f p

1000
f p

f Arco. *p*

210 *ff* *pp*

230 *p* *f* *tr* *f* *pp*

3 *p* *f* *ff* *cres. peu à peu.*

240 *pp* *Moderato.* *f* *ff* *ff* *p*

270 *1^o Tempo.* *dolce.* *3*

Moderato. *p* *280*

1^o Tempo. *pp* *300*

290 *ff* *2* *8* *1*

cres. *f* *p* *f* *p*

f *p*

p *f* *90*

1 *8* *1* *loco.*

ff *stacc. sans quitter la corde.*

p *dolce con espress.* *100*

p

110 *pp*

cres. *f*

un peu plus lent. *120*

dolce assai.

1^o Tempo. *pp*

encore plus lent. *130*

dimin. *ppp* *pppp*

(♩ = 69) **SCHERZO.** **ALLEGRO.** 14

Basso.

p *pp* *pp* *ff* *pp* *p* *f* *ff* *cres: peu à peu.* *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ff* *V. 2^o*

MODERATO SANS LENTEUR. 1 *leggiere* *schertz.* 100

p *p* *p* *110*

cres. *f* *p* *p* *ff Pizz.* 5 3 130

f *p* *f* *p* 140

f *p* 150 *pp toujours en diminuant.* *p*

160

170 *cres.* *sfz* *p* *180* *1^o Tempo.* *ff Pizz.* 7

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(Prices current September 2008)

VIOLINO II.

QUARTETTO N° 8. *ALLEGRO COMODO.* *rallent.* *1^o Tempo.* *ritard.* *1^o Tempo.*

6201b

29

V. 2.

70 1

p *p* *f*

ff *pp* 80

Pizz. *Arco.* *p* *ff*

90 *p*

ff *sfz*

100 *sfz* *p* *p* 3

110 *p* *p*

f *pp*

Pizz. *Arco.* 120 *sfz p* *sfz p* *sfz p* *sfz p*

sfz p *sfz p* *sfz p* *sfz p*

f *p* *f* *p* *3* *f* *p* *3* *cres.*

150 *f* *sfz*

sfz p *sfz p*

160 *f* *p* *f* *p* *p* *cres.*

f *p* *f* *p* *f* *p*

cres. *f*

170 *p*

180 1

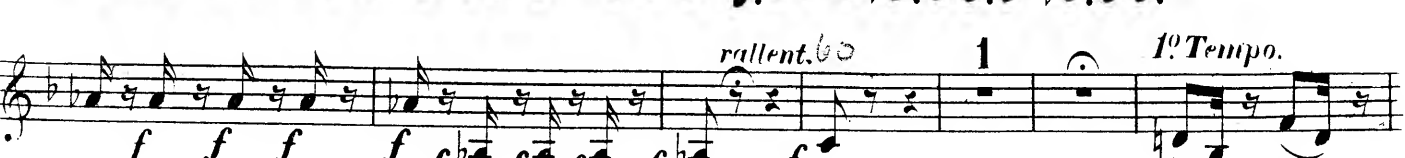
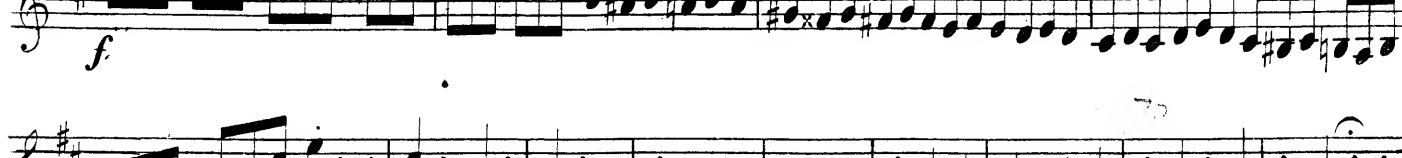
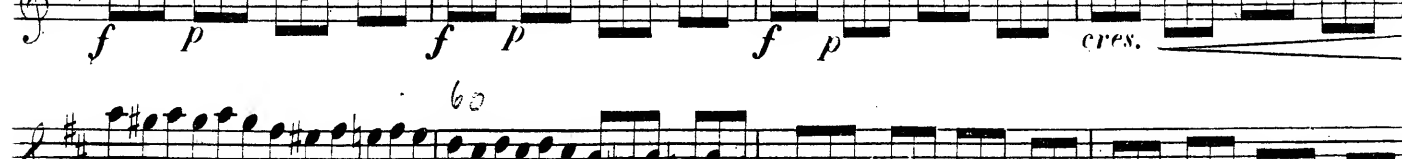
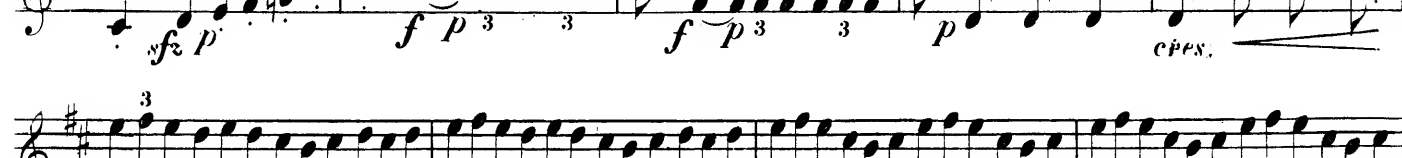
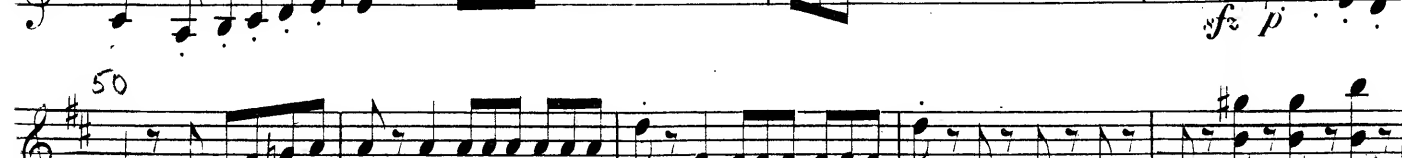
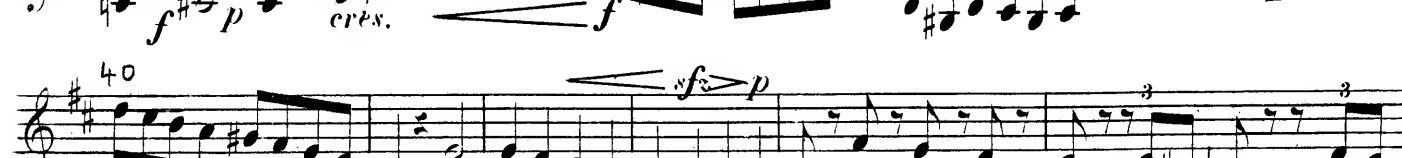
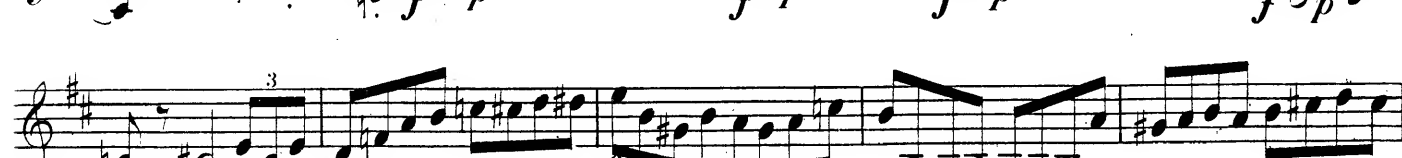
ff *ff* *ff* *3* *3* *3* *3*

190 *ff*

200

Musical score for page 10, measures 38-140. The score is in treble clef with a key signature of one sharp (F#). It features a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. Dynamic markings include *f*, *p*, *sfz*, and *ppp*. There are several triplet markings (3) and a "Vc 1o" marking. Measure numbers 50, 90, 100, 110, 120, 130, and 140 are indicated above the staves.

Musical score for page 31, measures 140-180. The score continues in treble clef with a key signature of one sharp (F#). It includes dynamic markings like *sfz*, *p*, and *f*. There are first ending brackets labeled "1" and a "plus vite." instruction. Measure numbers 130, 140, 150, 160, and 170 are indicated. The score ends with a "cres." marking and a final measure number 180.

LARCHETTO
SOSTENUTO.

ALLEGRO RISOLUTO.
FINALE.


220 *ff*

230 *pp*

240 *f*

250 *ff*

260 *f*

f toujours.

ff *ff* *ff*

Modérato. *Pizz.* *1^o Tempo.* *Arco.*

270 *p* *ff* *p* *ff* *p*

280 *p* *1^o Tem.* *Arco.*

290 *p*

300 *ff*

3 *ff*

70 *cres.* *f* *p*

80 *f* *pp* *cres.*

90 *f* *pp* *peres.* *sfz* *pp*

100 *pp* *p*

110 *pp* *ppp* *pp*

cres.

un peu plus lent

sempre. pp

120 *encore un peu plus lentement.*

1^o Tempo. *dimin.* *130*

Pizz. *Arco.* *138*

ppp *pppp*

SCHERZO.

ALLEGRO.

15

p *pp* *sfz p* *sfz p* *sfz p*

20

pp *ff* *ff*

30

p *1^a* *2^a*

40

pp *pp*

50

f *ff*

60

pp *pp*

70

f *ff*

80

cres: peu à peu.

toujours.

f *90* *ff* *Pizz.*

Moderato sans Lenteur.

100

p

Arco.

f *p* *p* *f Pizz.*

110

2

This page of musical notation is for a violin and piano piece, likely from a 19th-century repertoire. The score is written for a single melodic line, with dynamics and articulations indicated by various markings.

Key Features:

- Tempo and Style:** The piece is marked "1^o Tempo." and includes a "V^o Tr." (Violoncello Trillo) section.
- Dynamics:** The notation includes a wide range of dynamic markings: *p* (piano), *f* (forte), *sfz* (sforzando), *pp* (pianissimo), *ff* (fortissimo), and *cres.* (crescendo).
- Articulation:** The score uses various articulations, including slurs, accents, and staccato markings.
- Performance Instructions:** The notation includes "Arco." (arco) and "Pizz." (pizzicato) instructions, indicating when the instrument should be played with the bow or plucked.
- Measure Numbers:** The score is divided into measures, with numbers 1, 130, 140, 150, 160, 170, 180, 190, 200, and 210 marking specific points in the piece.
- Key Signature:** The key signature is one sharp (F#), indicating the key of D major or A minor.
- Time Signature:** The time signature is 4/4.

The notation is a single melodic line, with various dynamics and articulations indicated by various markings. The piece is marked "1^o Tempo." and includes a "V^o Tr." (Violoncello Trillo) section. The score is divided into measures, with numbers 1, 130, 140, 150, 160, 170, 180, 190, 200, and 210 marking specific points in the piece. The key signature is one sharp (F#), indicating the key of D major or A minor. The time signature is 4/4.

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(Prices current September 2008)

ALTO.

QUARTETTO N° 3.

ALLEGRO COMODO. *ritard.* **1^o Tempo. 1** *ritard.* **1^o Tempo.**

1
p *f*
ff *pp* 80
Pizz. *Arco.* *ff*
 90 *p* *ff*
 100 *sfz* *sfz* *sfz* *p*
 110 *p* *p* *p* *p*
Pizz. *f* *pp*
 120 *Arco.* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p* *sfz p*

121 *sfz p* *sfz p* *f* *p*
 130 *f* *p* *f* *p* *f* *p* *f* *p* *cres.*
 140 *f* *sfz p* *sfz p*
 150 *p* *sfz p* *p* *sfz p*
 160 *sfz p* *sfz p* *f p* *f p*
 170 *p* *cres.* *f* *p* *f* *p*
 180 *f* *p* *cres.* *f*
 190 *p* *ff* *ff* *ff* *ff*
 191 *ff*

Musical score for page 10, measures 80-130. The score is written for a single melodic line in G major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f*, *p*, *sfz*, and *pp*. Measure numbers 80, 90, 100, 110, 120, and 130 are indicated above the staff. A first ending bracket labeled "V^o 1^o" spans measures 110-112. Trills are marked in measures 120 and 130.

Musical score for page 27, measures 130-180. The score continues the melodic line from page 10. It includes dynamic markings such as *sfz*, *p*, *f*, *ff*, *pp*, and *cres.*. Measure numbers 130, 140, 150, 160, 170, and 180 are indicated. Performance instructions include "Pizz." (pizzicato), "P Arco." (pizzicato then arco), and "Arco." (arco). A tempo change to "1^o Tempo." is marked at measure 160. A trill is marked in measure 170.

38

[illegible]

70

cres.

80

decres.

90

ff stacc. sans quitter la corde.

100

110

1

cres.

un peu plus lent.

120

sempre pp

encore plus lent.

1^{er} Tempo.

130

Pizz.

Arco.

pppp

ALLEGRO.
SCHERZO.

7

10

20

30

40

50

60

70

80

90

MODERATO SANS LENTEUR.

30

62019

100

110

120

130

140

150

160

170

180

31

62019

V. 2.

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(Prices current September 2008)

BASSO.

QUARTETTO N° 3. *ALLEGRO COMODO.* *ritard. un peu*

6201d

V. 9.

This page of musical notation is for a bass instrument, likely a double bass, and contains ten staves of music. The notation includes various dynamics, articulations, and performance instructions.

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure has a dynamic of *p* (piano) and a triplet of eighth notes. The second measure has a dynamic of *f* (forte). The staff continues with eighth and sixteenth notes.
- Staff 2:** Continues the melodic line with eighth notes. A dynamic of *pp* (pianissimo) appears under a slur. A tempo marking of 80 is written above the staff.
- Staff 3:** Features a *Pizz.* (pizzicato) instruction followed by an *Arco.* (arco) instruction. Dynamics include *p* and *ff* (fortissimo).
- Staff 4:** Starts with a tempo marking of 90. Dynamics include *p* and *ff*.
- Staff 5:** Includes a tempo marking of 100 and a second ending bracket labeled '2'. Dynamics include *ffz* (fortissimo with accent) and *p*.
- Staff 6:** Features a triplet of eighth notes and a dynamic of *p*. A tempo marking of 110 is written above the staff.
- Staff 7:** Includes a dynamic of *f* and a *pp* dynamic under a slur.
- Staff 8:** Starts with a *Pizz.* instruction and a tempo marking of 120. It then switches to *Arco.* with a series of sixteenth-note patterns. Dynamics include *ffz p* and *fz p*.
- Staff 9:** Continues the sixteenth-note patterns with dynamics of *ffz p*, *f p*, and *p*.
- Staff 10:** Ends with a series of sixteenth-note patterns and dynamics of *fz p* and *fz*.

LARCHETTO SOSTENUTO.

dolce assai.

10 *cres.*

20 *f p pp f*

30 *f ff stacc: sans quitter la corde.*

40 *Pizz. p p Arco.*

50 *pp pp ppp ff accelerando*

un peu le mouvement.

60 *rallent. 1*

1^o Tempo. dolce assai.

30 *f p sfz p f p*

40 *f p f p f p cresc. f*

50 *f p sfz p sfz p sfz p*

60 *f p f p cresc. f*

70 *f p p p f p p p*

80 *f p p p f p p p*

90 *f p p p f p p p*

100 *f p p p f p p p*

110 *f p p p f p p p*

31

240

f *p* *f* *f*

250

p *p* *p* *p*

260 *f* toujours. *ff*

cresc. peu à peu.

Modérato. *Pizz.* 270 *1^o Tempo.*

ff *p* *Arco.*

Modérato. Pizz. 280

p *p*

1^o Tempo. *Arco.*

p *pp*

290

300

3

ff

ALLEGRO RISOLUTO.

FINALE.

10

f *p* *p* *f*

20

3

70

cres. *f* *p* *f*

50

pp *f* *p*

90

p *f* *f*

ff *stacc. sans quitter la corde.* *p*

100

Pizz. *Arco.* *pp*

110

pp *pp* *ppp* *p*

cres. *f* *un peu plus lent.* *sempre pp*

120

encore plus lent. *1^o Tempo.* *4^{me} Corde.*

130

Pizz. *Arco.* *pppp*

p *ppp*

SCHERZO. **ALLEGRO.**

SCHERZO. ALLEGRO.
3
p *pp*

10 *pp*

20 *pp*

30 *p* *pp*

40 *p*

50 *ff*

60 *pp*

70 *f* *p* *tr* *f* *f*

80 *>p* *>p* *>p* *>p* *pp* *cres: peu à peu*

90 *f* *ff* *Moderato sans Lenteur* *Pizz.*

100

110 *Arco.* *ff* *f* *p* *f* *p* *f* *p* *Arco.* *Pizz.* *120*

2

130

140

150

160

170

180

190

200

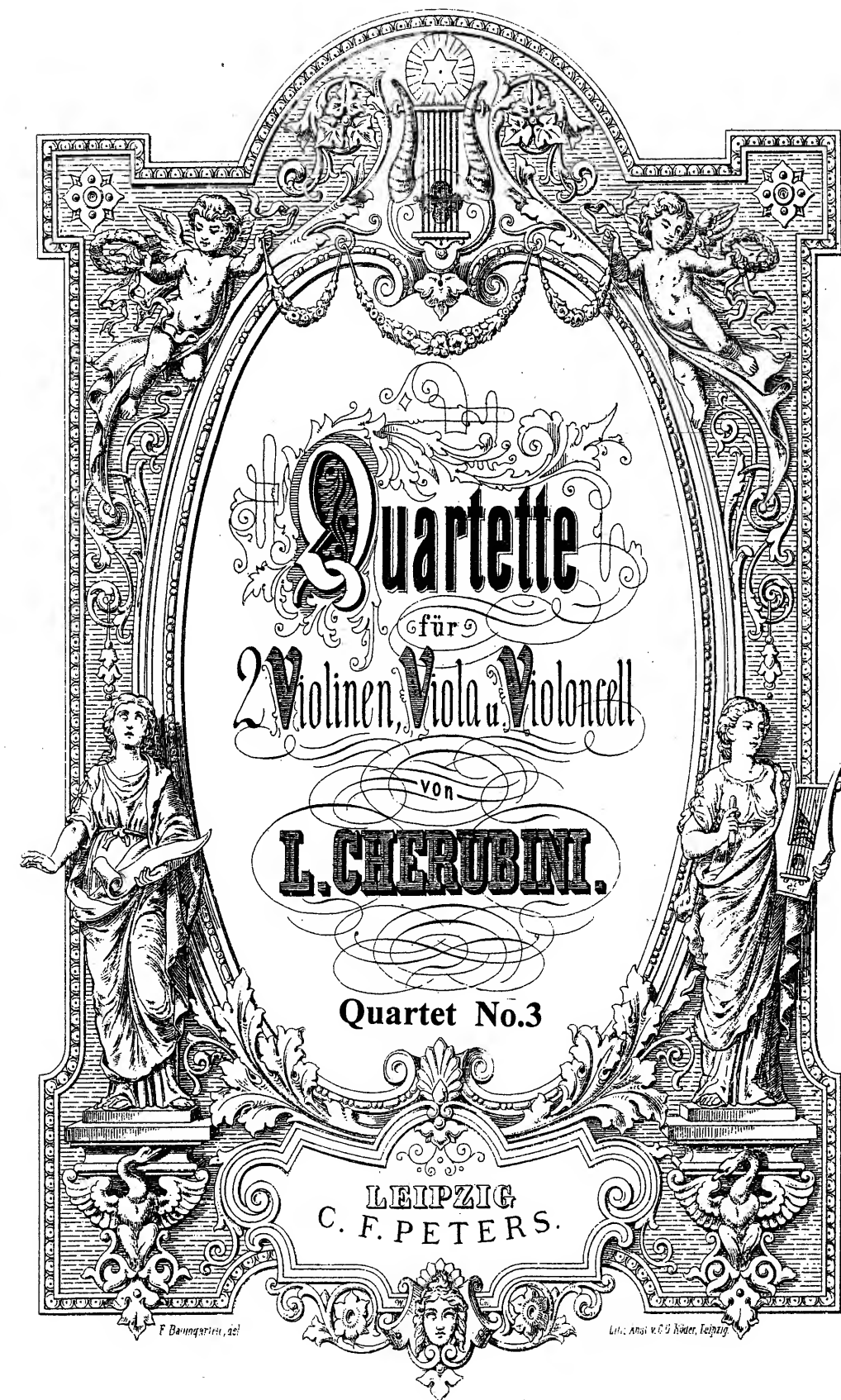
210

220

230

4

Maria Luigi Cherubini (1760 - 1842) was an Italian composer who had enormous success as a composer of operas, of which he wrote 29 in all which were produced throughout Italy and in London, Vienna and particularly in Paris, where in 1821 he became director of the Conservatoire. He wrote six string quartets of which only the first three were published in his lifetime with a dedication to his friend Baillot. No. 1 was written in 1814. No. 2 is a transcription apparently made in 1829, of a Symphony in D written in 1815 for the London Philharmonic Society with a newly composed slow movement in place of the original's *Larghetto*. No. 3 was written in 1834.



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